

to shore and rebuilt for bush flying once more. As best the author can determine, the valiant and venerable AOP was retired only after eight more years of service, when dry rot in the wing spars made it impossible for Ontario authorities to issue a Certificate of Airworthiness.

Rex Terpening's enthusiasm is not confined to things mechanical. Pilots Bill Spence and Matt Perry were bookends to his years as air engineer, and he regarded each of them highly. Terpening also admired the Inuit he encountered, both generally and specifically. His personal friend Tommy Tingmeak rated extended treatment (p. 254–265).

Readers could be confused by the organization of this book. I was distracted by some of the text boxes, and I had trouble threading stories around these and other interruptions. Perseverance is rewarded, however, and the book's index helps keep chronological track of major events.

Excellent black-and-white photographic images complement the author's crisp memory and writing to make his 1930s adventures more vivid. In keeping with the spare words of his book, I encourage readers to celebrate Mr. Terpening's ascent to Canada's Aviation Hall of Fame. Owning and reading his book will reward you with insights into events that richly deserve to be remembered.

David W. Norton
Arctic Rim Research
1749 Red Fox Drive
Fairbanks, Alaska, U.S.A.
99709

NORTHERN EXPOSURES: PHOTOGRAPHING AND FILMING THE CANADIAN NORTH, 1920–45. By PETER GELLER. Vancouver: UBC Press, 2004. ISBN 0-7748-0927-2. xx + 258 p., b&w illus., notes, bib., filmography, index. Hardbound, Cdn\$85.00; Softbound, Cdn\$29.95.

Today, images of Canada's Arctic fill hundreds of books, magazines, and television documentaries. So many Arctic pictures can be viewed in a lifetime that even those who've never been to the Arctic may think they know it. This tradition of taking pictures of the Arctic for mass consumption dates back to the early days of photography, but often these images were taken not to make pretty pictures for calendars, but for other reasons. *Northern Exposures: Photographing and Filming the Canadian North 1920–45*, by Peter Geller, places these early Arctic images in their historical context, examining who did the picture taking, how it was done, and more importantly, how these images were used to construct a view of the Canadian Arctic that persists today.

In the hundred or so years since the advent of the photograph, images have come to dominate our society. In media ranging from magazines to motion pictures, we consume hundreds of images a day without question. Now

imagine the time before television and media saturation, a time when it was still possible to be a "real" explorer and venture into unknown lands, and the impact of the image dramatically increases. Peter Geller takes us back to such a time and critically examines the practice of picture taking in the Arctic, focusing especially on those images created by the three dominant forces of change in the North—the government, the Church, and commerce.

Geller focuses mainly on the period between the two world wars, a time of great image-making activity and transformation for the North. The Canadian government, the Anglican Church of Canada, and the Hudson's Bay Company all had a stake in the Arctic and how it was perceived in the South. As Geller explains, a Southern image of the North soon became a part of Canada's national identity. *Northern Exposures* looks at how all three institutions used images to exert control over the area and further their own aims. The resulting book is as much a history of a country's evolution as it is an examination of cultural imperialism, with a bit of art history thrown in. There is something for everyone.

This book is divided into six chapters, the first of which introduces the Hudson's Bay Company's icebreaker *Nascopie*, whose passengers captured many Arctic moments on film. Boats formed an important link to the South, so several are detailed throughout the book. Also included in this chapter is a brief history of the photograph and the technological advances that led to mass production and distribution, setting the stage for developments to come.

These technological advances, which allowed average people, as well as professionals, to take pictures, resulted in a vast and varied visual record of the Arctic. While these pictures now offer a wealth of information to historians, Geller writes that one of his aims of the book was "to question the nature and meaning of this evidence" (p. 6), reminding us that while pictures hold power, they are also ambiguous and open to interpretation. Essentially, the book asks historians and readers alike to be more critical consumers of images, asking questions about not only what was filmed, but what was left out.

The next three chapters deal individually with the practices of the three institutions, the federal government, the Anglican Church, and the Hudson's Bay Company. In each chapter, Geller delves into the stories of individuals who stood out as the most influential and prolific image-makers for each corporation. For the Canadian government, it was people like Major L.T. Burwash who detailed the government's occupation in the North. From R.C.M.P. outposts and mining explorations to surveys of the Inuit, Burwash captured the presence of the federal government in the Arctic, partly as a visual record and partly to convey to the rest of the world Canada's sovereign claim over the North.

While the federal government feared that other countries such as the United States and Denmark might take possession of the North, the Anglican Church feared for the souls of the northern people. To this end, missionaries flocked to the frozen lands to bring light to its people, and among these

missionaries, Archibald Fleming stood out. His countless pictures and films were used as fundraisers and to show supporters their money was being well spent. They also conveyed a paternalistic view of Canada's northern peoples. The Hudson's Bay Company employed a variety of filmmakers and photographers to celebrate its 250th anniversary in 1920. They produced a large number of pictures and films that depicted a romantic version of fur trappers and life in the Arctic, even as that way of life was disappearing.

A single chapter is devoted to Richard Finnie, who made a career of photographing and filming the Canadian Arctic. While he began filming for the government, he went on to become a prolific independent filmmaker, leaving behind a legacy of images that are still referred to today. The last chapter ties the book all together, examining the similarities and differences between the practices of the three institutions. It also touches on some topics not explored in the book, such as the depiction of women in the images, leaving us with the idea that there are alternative ways to view these Arctic pictures.

A lot of historical information is packed into this little book, intermingling politics, religion, culture, business, and the art of photography. The attention to detail shows in the book's careful annotation and the extensive bibliography and filmography included for those wanting to seek more. Though wonderfully illustrated with over 85 archival photographs, the book leaves readers wanting to see more of these intriguing pictures that carry so much history. Perhaps the next edition could be a coffee-table book filled with images!

I would recommend *Northern Exposures* to anyone with a serious interest in Canadian history and the Arctic, especially in how our (Southern) perception of the North has evolved. I would also recommend this book to image-makers who venture into the Arctic. Even those who take simple tourist shots may find themselves framing their pictures with a more critical eye.

Sandra Tober
Karvonen Films Ltd.
2001 – 91 Avenue
Edmonton, Alberta, Canada
T6P 1L1

THE SÁMI PEOPLE: TRADITIONS IN TRANSITION.

By VELI-PEKKA LEHTOLA. Translated by LINNA WEBER MÜLLER-WILLE. Fairbanks: University of Alaska Press, 2004. Rev. 2nd ed. (Translated from the revised Finnish edition: Saamelaiset: Historia, Yhteiskunta, Taide [The Sámi: History, Society, Art]. Jyväskylä, Finland: Kustannus-Puntsi, 1997). 144 p., maps, colour and b&w illus., glossary, bib., index. Softbound. US\$27.95.

The idea of unity implied in the title is quickly contradicted by the book's portrayals of the disconnected economies, dialects, and cultures of various Sámi groups. Lehtola rejects

the stereotype of Sámi as a uniform ethnic group, derived from scholarly labeling of them as mountain-dwelling reindeer herders. In fact, the oldest livelihood, Forest Sámi, involved hunting, fishing, gathering, and small-scale reindeer herding. Settled along the Arctic Ocean, Sea Sámi constituted the largest livelihood, combining fishing and reindeer herding. Other cultural elements divided Sámi, as the author illustrates with a map of the ten Sámi dialects and a description of major clothing styles.

Yet, a modern, pan-Sámi ethnic identity has developed:

Improved communications and information networks have, together with pressure from outside, led to a growing feeling of solidarity among Sámi. There is a consciousness that all Sámi once again form a community, Sápmi, which the national borders and other historical events had destroyed.

The birth of an ethnic identity was only possible when the family and village based local identity of Sámi culture was exchanged for a general Sámi identity, a general Sámi feeling of belonging. A village and group identity changed to a feeling of ethnic community and solidarity (p. 57).

The Sámi People provides an insider's view of how Sámi today "build a bridge between tradition and modern times: between old lifestyles and the influences of modern society" (p. 9). An example is the use of Sámi place-names in the text and on the map of Sápmi (e.g., Giepmma instead of Kemi). Lehtola presents an insider's view of Sámi history, beginning with settlement following the last glaciation, through the emergence of a Sámi ethnicity arising from contact with Bronze Age farming societies, and continuing with the rise of nation-states in Scandinavia and Russia during the Late Middle Ages. The history, enhanced by the photos, maps and documents, builds a foundation for Lehtola's primary focus on more recent Sámi experiences.

The author traces modern Sámi ethnic identity to the early 20th-century policy of Norwegianization and its influence on political and social policies, especially education, which sought to transform Sámi into settled, Christian farmers fluent in Norwegian language and culture. Other countries in Sápmi carried out their versions of Norwegianization. Nowhere did the attempted elimination of Sámi ethnicity succeed as much as on the Kola Peninsula in Russia, where in the late 1930s, Sámi villages were destroyed and their people imprisoned or killed as "subversives" who threatened the Revolution.

Lehtola targets World War II as a "turning point" (p. 52) in the creation of Sápmi. Large-scale changes in Finnish Sámi society resulted from a multitude of influential events, such as the region's being depopulated and resettled. Additionally, several herds were forced onto smaller pastures as a portion of pre-War Finland was transferred to Russia by treaty. The subsequent rise of commercial reindeer herding eliminated cooperative economic behaviors and made the industry competitive. Importantly,